

# KERAMIC STUDIO

Vol. XVIII, No. 7.

SYRACUSE, NEW YORK

November 1916



AFTER long and careful consideration the Editors and Publishers have decided to restore *Keramic Studio* to its original form until after the war. The increased cost of production together with the scarcity of good ware for decoration has made impossible the contemplated issue of a separate publication for the naturalistic. However to more than counterbalance this we have to announce some splendid improvements. Beginning with the December issue, if possible, at any rate, not later than January, we will introduce several new departments; a page devoted to Beginners edited by Miss Jessie Bard; a page devoted to some one of the leading decorators with portrait, photo of studio and work; a page devoted to table linen and furnishings, edited by Miss Jetta Ehlers; a page of art notes, edited by Miss Anita Gray Chandler, all illustrated; monthly pages of design with art notes and instruction by Mrs. Kathryn Cherry, of St. Louis, Mrs. A. A. Frazee of Chicago, Miss Maud Mason of New York, Mrs. Dorothea Warren O'Hara of New York and Mrs. Henrietta Barclay Paist of Minneapolis. (We give the names alphabetically so that we shall not be accused of favoritism by the loyal adherents of any of these prominent decorators).

We may have one or two new pages to add to this list, but as it stands we feel that we have accomplished wonderful results to get the co-operation of these leading decorators and artists and we feel that our subscribers will generously respond by helping us to keep up the good work. This they can do materially by giving as Christmas presents as many subscriptions of *Keramic Studio* as they conveniently can and getting their friends to do the same. If each subscriber would send only *one* extra subscription we would be greatly repaid for our trouble. Won't you try to do this? Later when we begin to emerge from the war cloud there will be still greater improvements. We have decided not to publish the naturalistic part of the magazine separately for the present on account of the added expense, and we have been unable to eliminate it entirely from *Keramic Studio* to please our more advanced workers, because of the number of decorators who still feel it imperative to do something of this kind to cater to their public, but we will at least use every effort to improve the quality of the naturalistic material published, though it is very difficult to get it now, the more advanced workers having given it up entirely, feeling that if the public cannot get it they will more quickly assimilate the newer work.

If our readers could know how proud we are not only to have secured the co-operation of these leading decorators, but especially to find them all so liberally willing to work together for the good cause of better ceramic decoration, leaving out entirely all petty jealousy and personal rivalry, they would rejoice with us that the calumny "that women cannot work together in harmony for a good cause" has been so wonderfully refuted. We are seeking now some prominent decorators who can and are willing to do the same for the workers in the

semi-naturalistic that these are doing for the disciples of the conventional and if good luck attends us, they will also appear in this new issue. We cannot give the names until we hear definitely.

We are especially anxious to put before our readers as many different types of original design as possible so that they will begin to appreciate the value of *original* work and learn not to be content simply to copy the work of others, but as they become proficient in the handling of materials, become also ambitious to make their own designs, evolve their own personality. The chief advantage of sketching your designs by hand instead of relying on tracings is that each person has a characteristic touch. The lines of one will be firm and bold, another's will be fine and sensitive and so on; the same design executed by the two types will be quite unlike and will not have the stereotyped expression of commercial work obtained by the use of transfers and decalcomania. It will also be found that little by little each decorator can learn to design for herself, of course the degree of originality will depend upon her gift, but she can at least learn to recombine motifs and the satisfaction is immense to be able to say truthfully: this is *my own* design. *Keramic Studio* aims to put before its public the very best obtainable of ceramic design and figures, so that the process of instruction with each individual will be generally as follows: first, tracing and copying a design *exactly*; second, adapting it to other shapes; third, varying the color scheme; fourth, recombining the motifs; fifth, making original motifs. There is little satisfaction in selling a piece decorated with the *exact* design used by another. There is some satisfaction in having it rearranged in color or design so that it is different. But when you can say it is the only one of its kind, then life will seem worth while.

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The Ceramic Society of Greater New York offers the following courses at the American Museum of Natural History, 77th Street and Central Park West, New York City.

On October 4th, 11th and 18th the lessons will be especially devoted to the planning and working out of a fine collection of ceramics, linens, etc., to be shown at the important exhibition of the National Society of Craftsmen to be held in December.

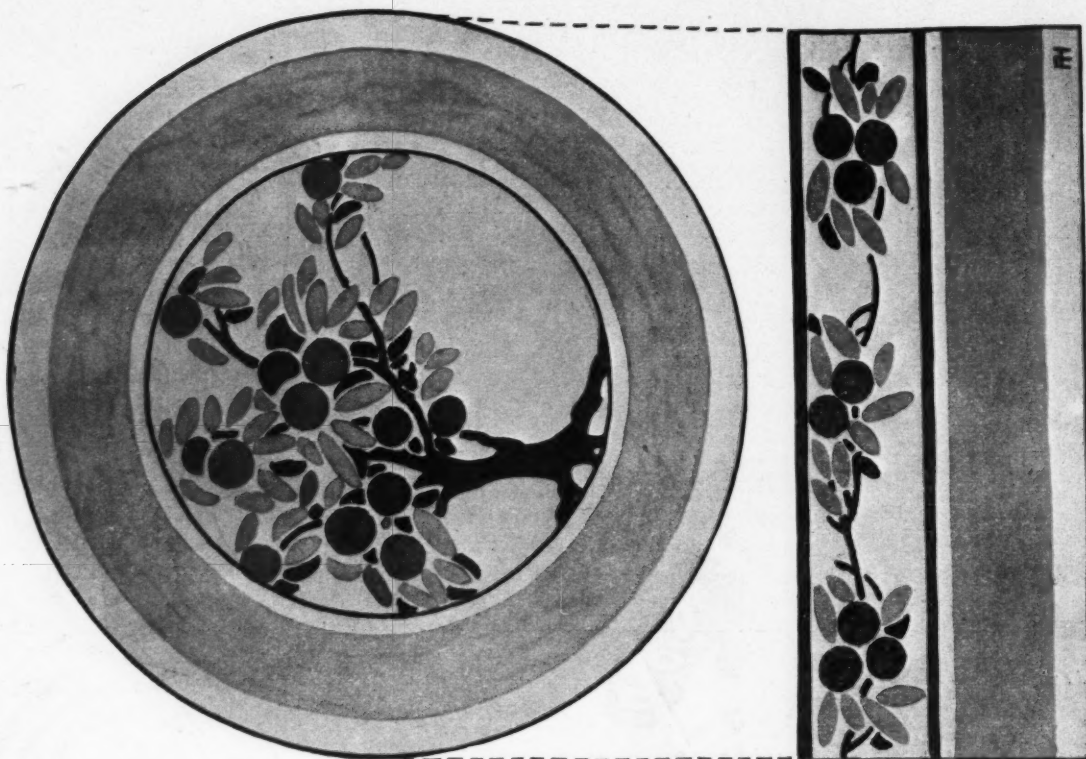
Beginning with the first Wednesday in January, 1917, Mr. Fry will give a course of 16 lessons.

The work will be arranged in two parallel courses: one in which Design will be considered with especial reference to overglaze ceramics, the other one dealing with ceramics and kindred forms of handwork in their relation to each other and to the broad field of Table Decoration.

At each lesson both of these subjects will be considered, so that those interested only in ceramics, and others desiring to specialize in the study of Table Decoration, may all be kept continuously occupied. This course is to be followed by an exhibition.

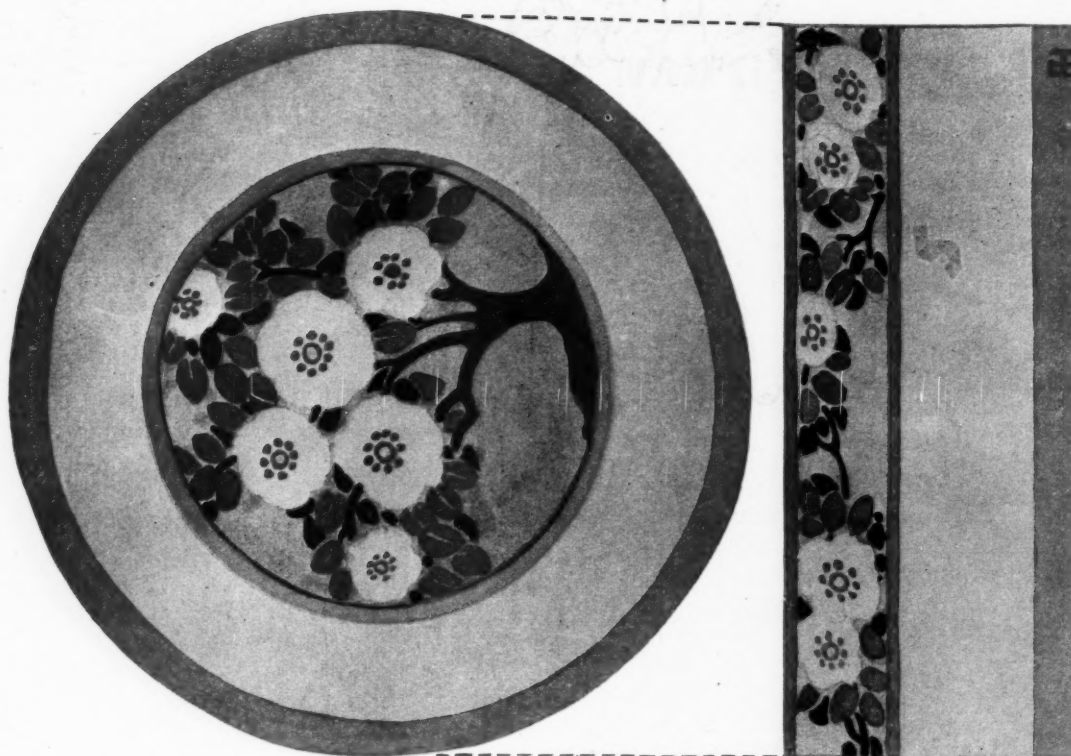
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Two important exhibitions of crafts in November: Art Institute, Chicago, and Detroit Society of Arts and Crafts.



BONBON BOX, ORANGE TREE DESIGN—A. W. HECKMAN

To be done in Orange, Golden Yellow and three tones of Leaf Green enamel on Satsuma ware.



BONBON BOX, ROSE TREE MOTIF—A. W. HECKMAN

Carry out whole design in enamels on a Satsuma Box. Use Grey Green, Dark Green and Chinese Rose enamels.

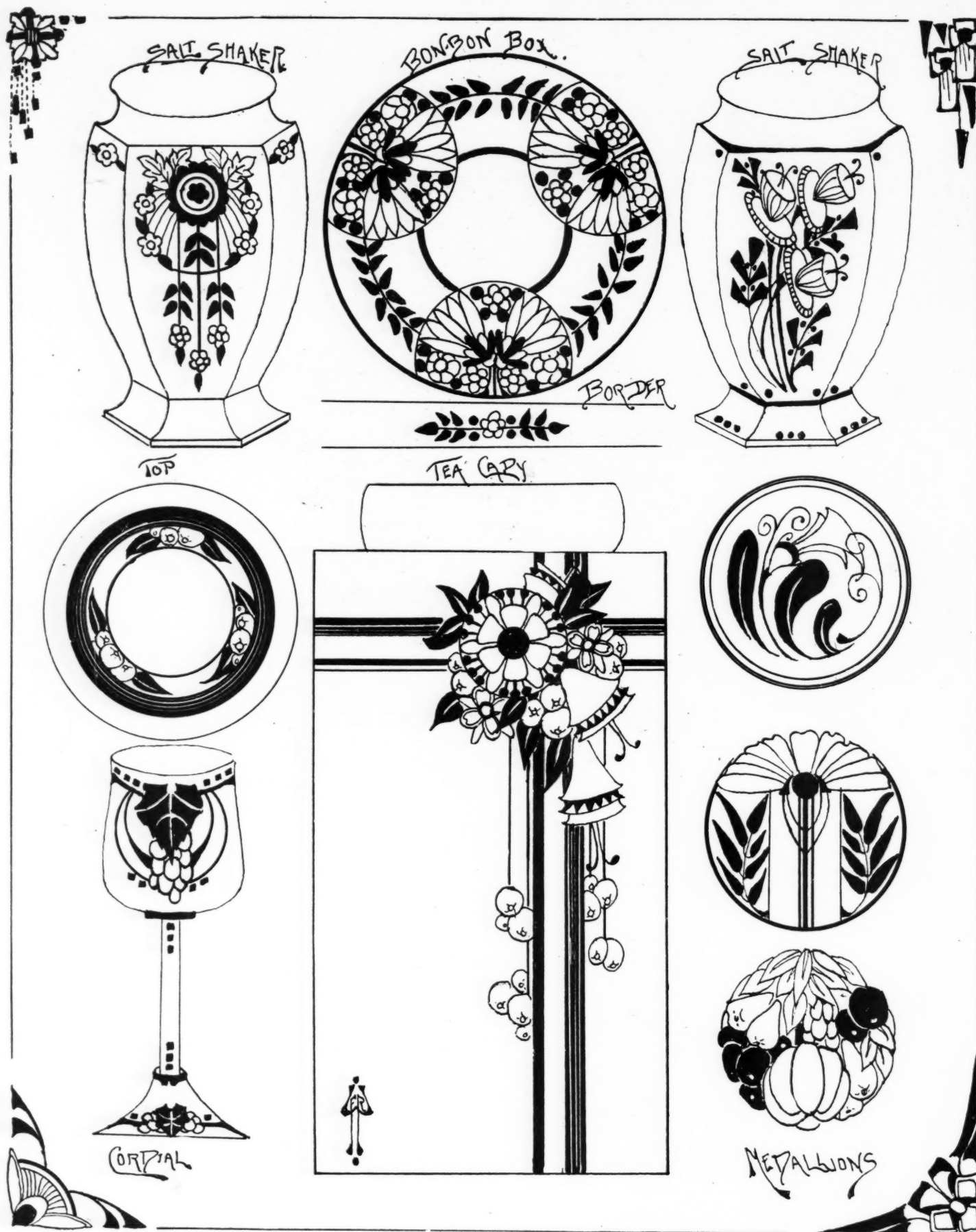




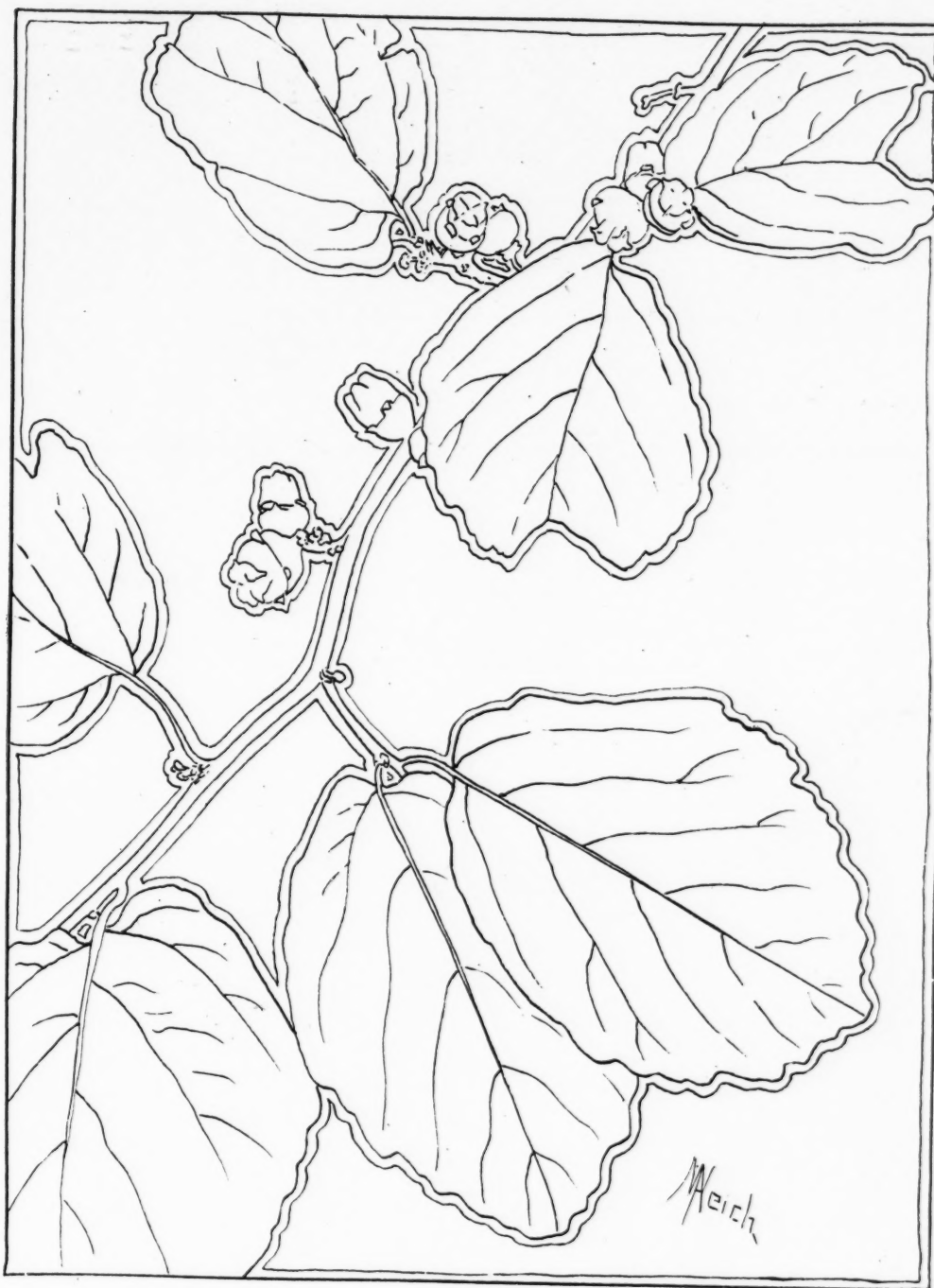
BELLEEK BOWL—ELISE W. TALLY

**O**UTLINE in Black. Band enclosing medallions in Gold, also Gold at top and bottom. Lightest flower and buds in  $\frac{1}{2}$  Old Egyptian Turquoise,  $\frac{1}{2}$  White; dots above flower in Dull Yellow, Dark Yellow and Rhodian Red. Leaves in  $\frac{1}{2}$  Old Chinese Blue,  $\frac{1}{2}$  Old Egyptian Turquoise; veins and centra

stem in  $\frac{1}{3}$  New Green,  $\frac{1}{3}$  Light Yellow,  $\frac{1}{3}$  White. Small triangle shape circled by gold band; flower forms in same blue, green and yellow. Inside border: Flowers  $\frac{1}{2}$  Old Egyptian Turquoise,  $\frac{1}{2}$  White. Forms nearest bands in dark blue, centers dull yellow and green touches.







WITCH HAZEL IN SUMMER—M. A. YEICH

## SMALL THINGS TO MAKE, IN ENAMELS (Page 92)

*F. R. Weisskopf*

## SALT SHAKER

**O**UTLINE in Black. Fill in small leaves and outer section of large flower in Black enamel. Center of large flower, Orange Red; next space, Celtic; next space, Swiss Blue. Large leaves Grey Green, small flower centers Orange and petals Swiss Blue.

## MEDALLION

Outer lines Black. Tendrils Black. Leaves Aquamarine. Flower form Orange Red, Citron and Lilac.

## BOX

Outlines, leaves and dark leaves on large flower, Gold. Lighter leaves and little cup at bottom of flower Florentine

Green. Petals, alternate Italian Pink and Mulberry. Round flower, Lotus center, Lilac. Outer petals, small flower Lotus, center Amethyst petals.

## SALT SHAKER

Stems and leaves Celtic Green. Dots and stems Black. Top oval of flower Jasmine, next section Egyptian Blue, next section, Lotus, last section Egyptian Blue.

## CORDIAL GLASS

Outlines and small squares and circular forms, Gold. Leaves Florentine Green. Grapes Mulberry and Amethyst.

## TEA CADDY

Heavy bands and lines in Gold. Leaves Black. Large flower center, Black; next row of petals, Lotus. Pointed petals

Orange, outer-circle Jersey Cream with Black lines. Bell shaped flower large part, Chinese Blue. Pointed petals Black and Celtic Green; next row Chinese Blue. Small flowers, Lotus. Center petals Ivory and Orange.

#### MEDALLION

Lines and stems Peacock Green. Leaves Warm Grey. Flower center Jasmine. Leaves alternating Italian Pink and Mulberry.

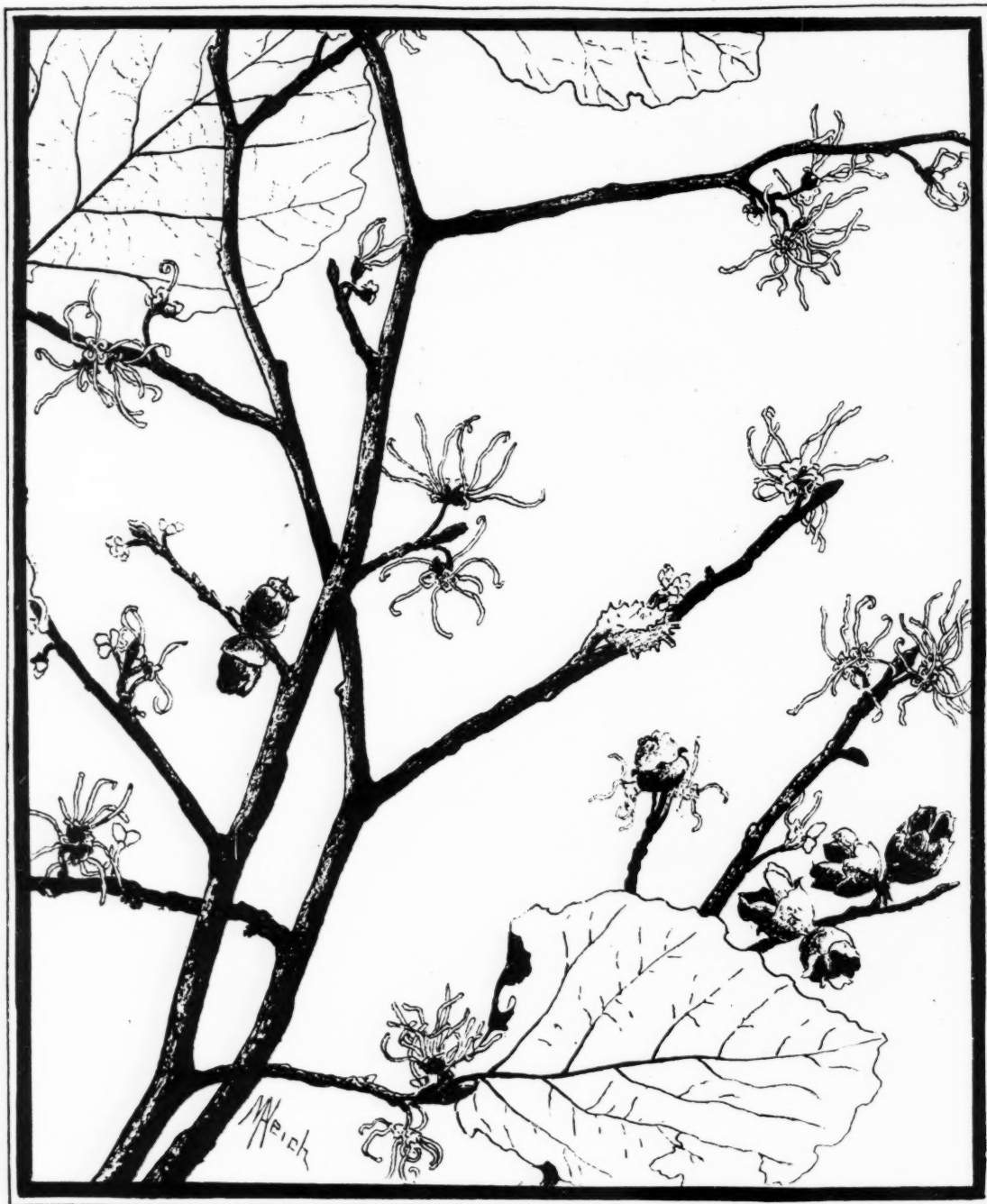
#### MEDALLION

Large form at bottom Orange Red. Pear shaped form Citron. Grapes Cadet Blue. Black forms Amethyst. Leaves Grey Green.

#### WITCH HAZEL MOTIFS (Page 95)

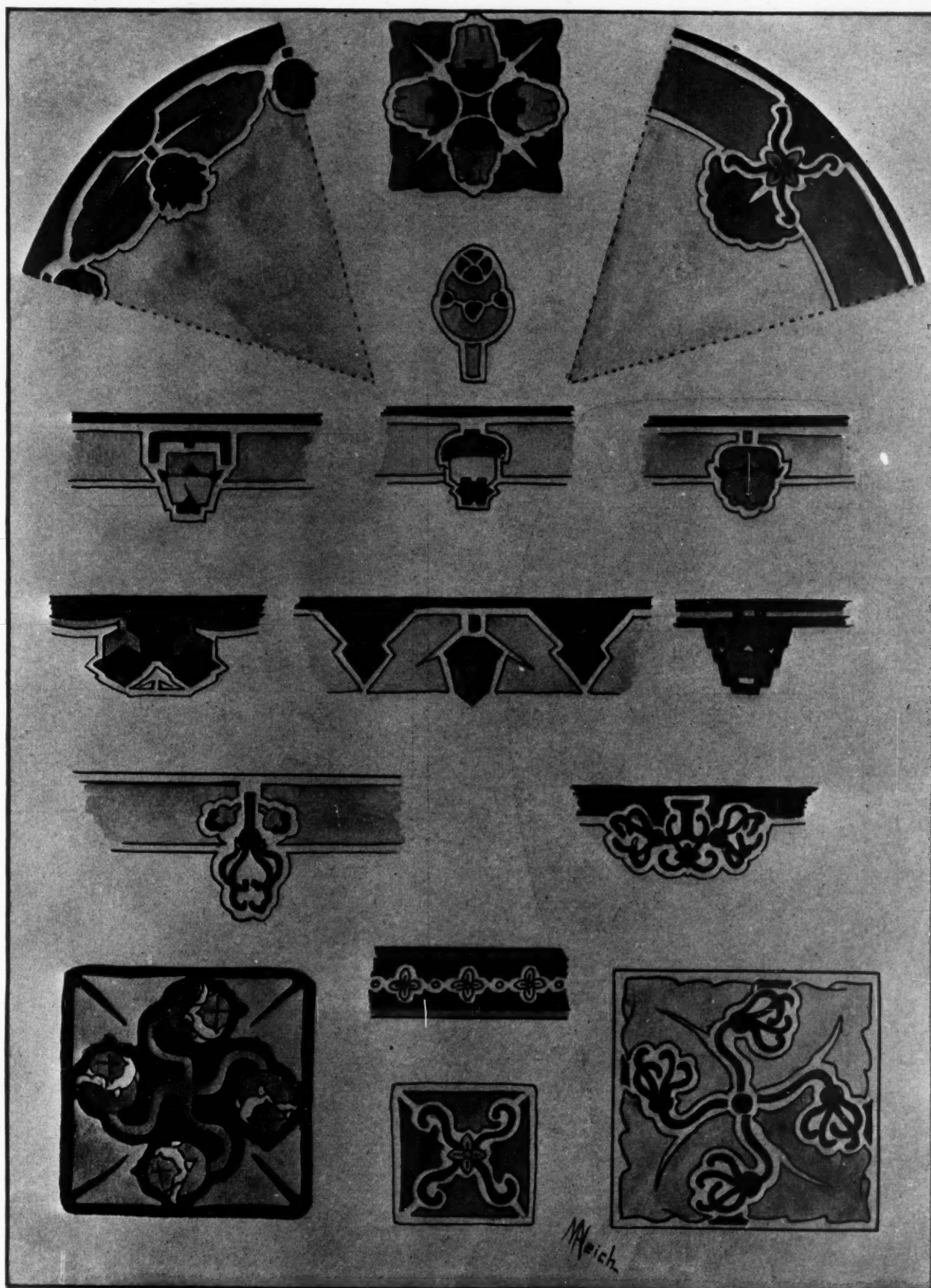
M. A. Yeich

**P**AIN'T the flowers with Lemon Yellow and Albert Yellow. Unripe burrs are Grey Green and Brown Green, while those that are farther advanced are of several tones of Brown. The leaves vary from Grey Green, Moss Green, Night Green and Brown Green to Yellow Ochre, Meissen Brown, and Dark Brown. The branches may be painted with Copenhagen Grey and Dark Brown. For the motifs, a black and gold scheme on an ivory ground may be used, thus employing the Halloween colors. Paint the flowers, burrs, leaves and stems with Gold, using Black for lines. Use Black for the solid black parts in the designs and tint ground with ivory.

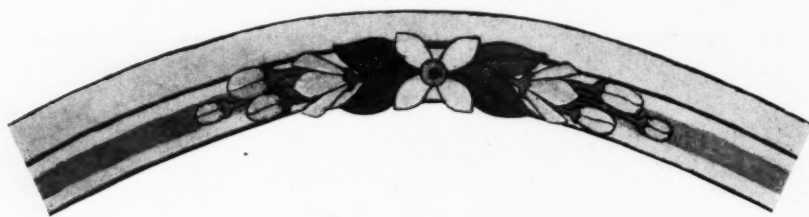


WITCH HAZEL IN AUTUMN—M. A. YEICH





WITCH HAZEL MOTIFS TO USE ON HALLOWEEN FAVORS—M. A. YEICH (Treatment page 94)



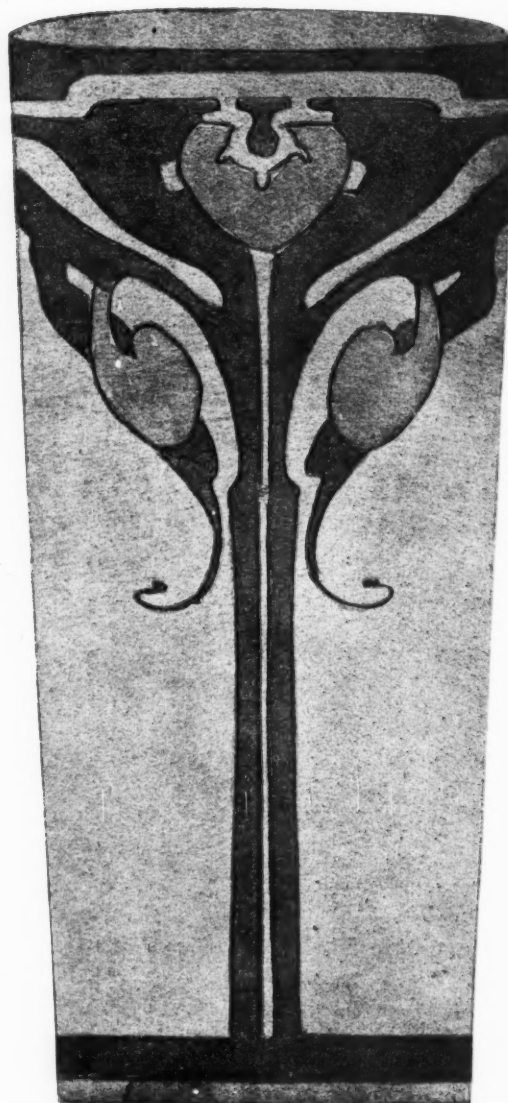
BORDER, FLOWER CLUSTERS—LOLA A. St. JOHN

Bands on this are Green Gold and Antique Gold.



BROWN VASE—STELLA GRAY WHITMAN

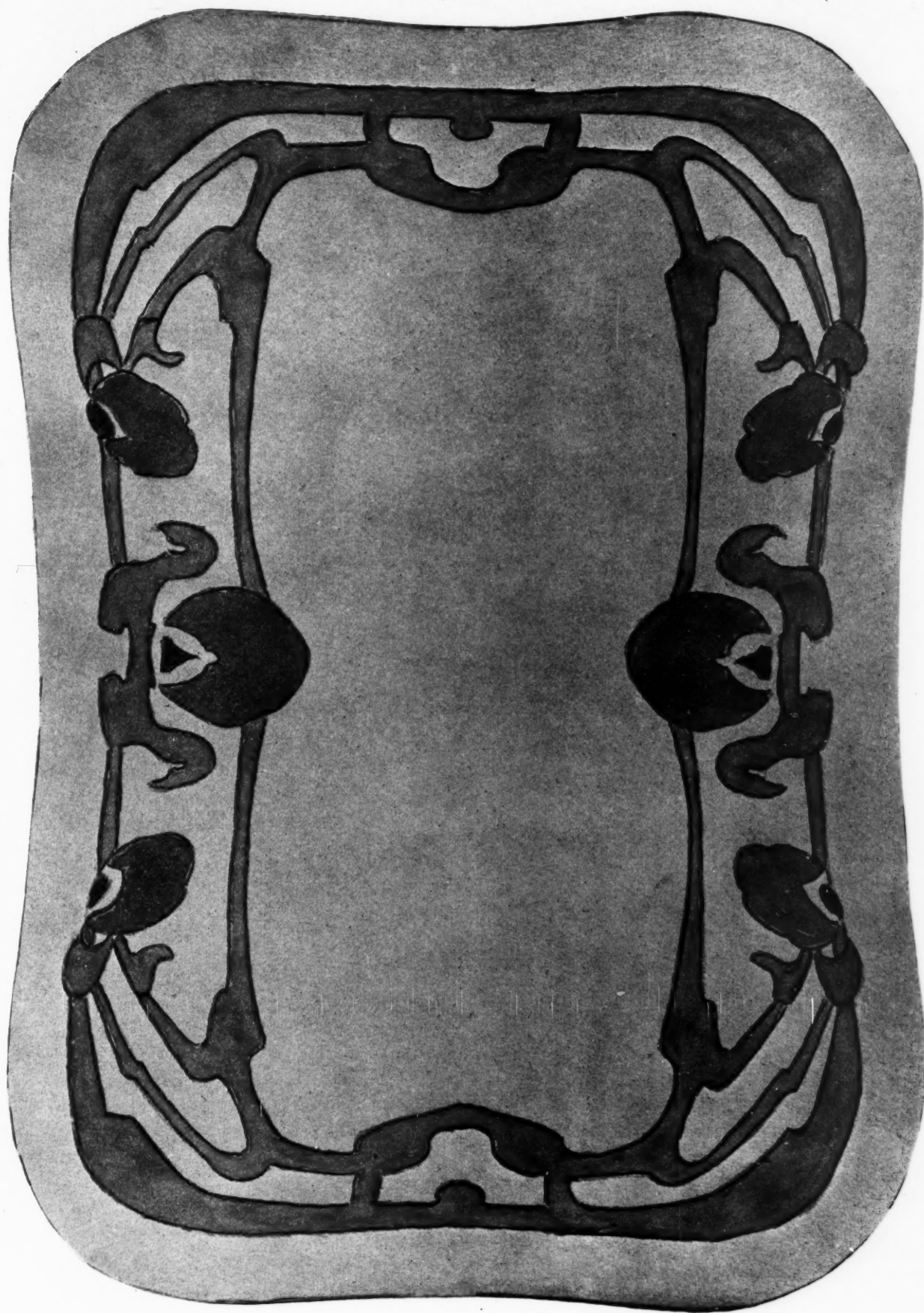
**O**UTLINE in Black. Background Auburn Brown. Flower Yellow Brown. Leaves and stems Auburn Brown mixed with Olive Green.



VASE—STELLA GRAY WHITMAN

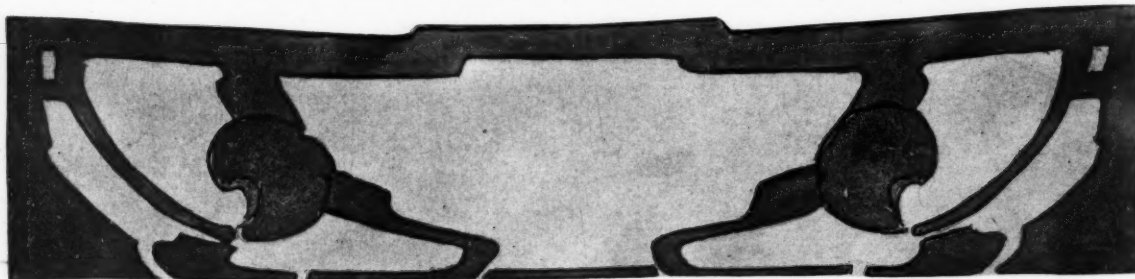
**O**UTLINE in Black. Background Olive Green and Yellow Brown. Flowers Yellow Brown and Orange. Wash thin. Leaves and stem arrangements Brown Green mixed with a little Auburn Green.





BUREAU TRAY—STELLA GRAY WHITMAN

(Treatment page 99)



BORDER—STELLA GRAY WHITMAN

Outline Black. Background Satsuma. Flowers Yellow Ochre, Orange and Vermillion. Stems and leaf arrangement Olive Green.



CARD PLATE—STELLA GRAY WHITMAN

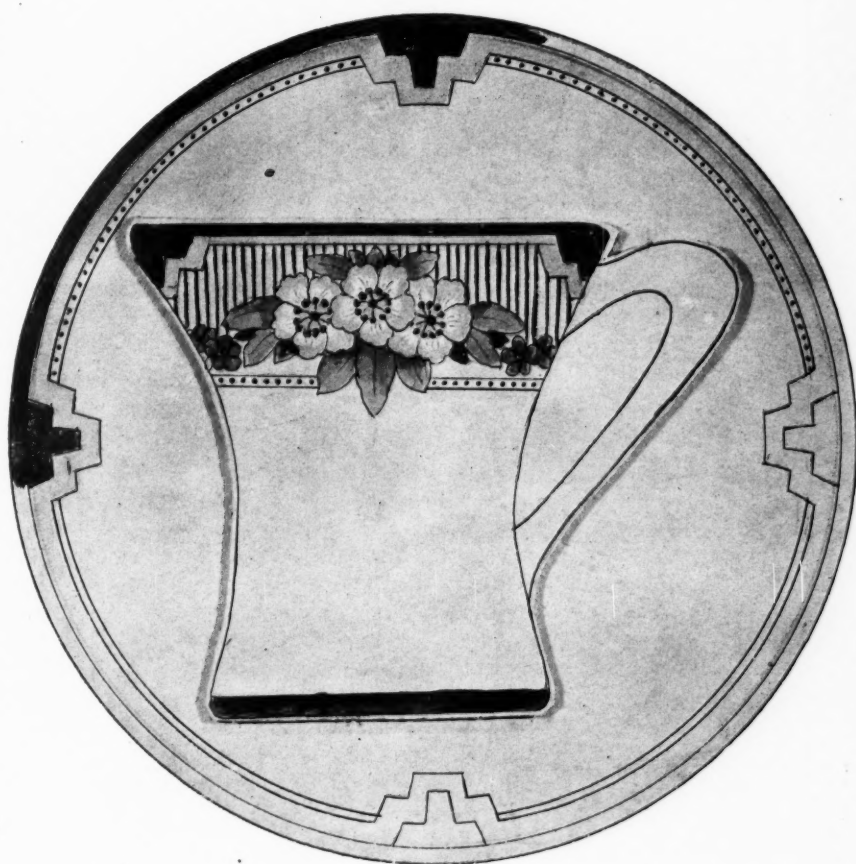
Outline in Grey mixed with Black. Background Satsuma. Leaves and stems Dark Grey mixed with Olive Green and little Red. Flowers Rose, Violet and Lemon Yellow. Centers same as flowers only color stronger, gold band around plate.





PIN TRAY—STELLA GRAY WHITMAN

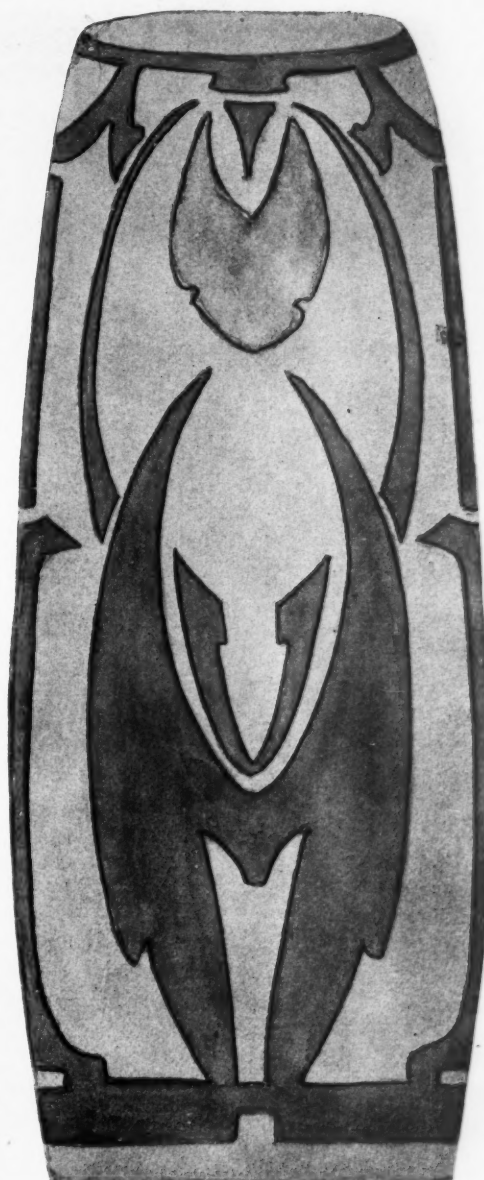
**O**UTLINE in Black. Tint pin tray (also bureau tray shown on page 99) in grey warmed with violet. Wipe out design, paint orchids with thin wash of Capucine Red, center of flowers Capucine Red on strong. Leaves and stems, background mixed with Olive Green. Band around tray of Gold.



CHOCOLATE CUP AND SAUCER—M. C. McCORMICK

**T**HE outline, fine lines and dots are Black. Lines back of design and black bands are Gold. The space next to gold bands is a thin wash of Apple Green and a little Albert Yellow. Light tone in leaves is Apple Green and a little Shading Green and shaded with Shading Green and a little Copen-

hagen Blue. The small dark leaves are Yellow Green and a little Brown Green. Flowers are Rose shaded to almost white toward the center. Stamens are Yellow Brown and centers of flowers are the lightest leaf tone. Forget-me-nots are Banding Blue and Copenhagen Blue.



BLUE VASE

*Stella Gray Whitman*

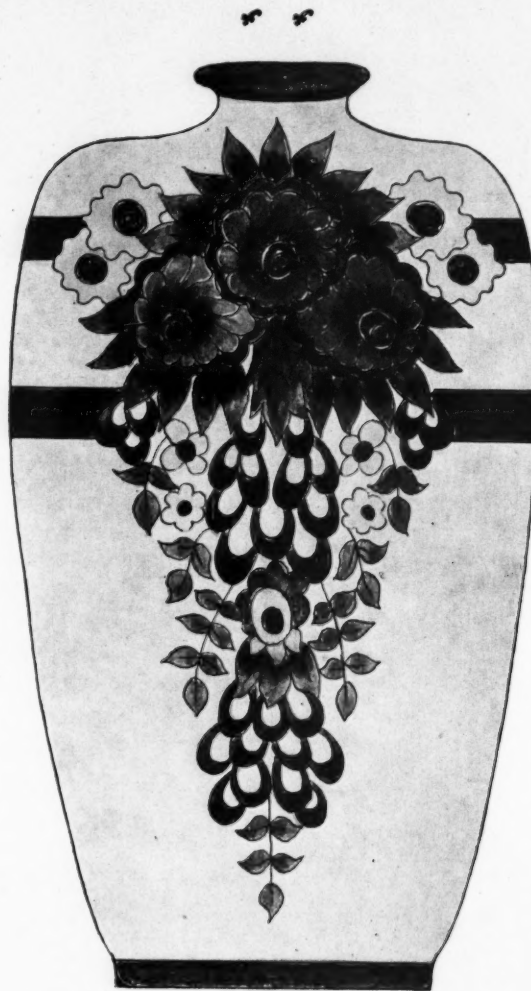
**O**UTLINE with Copenhagen Blue and Black. Background equal parts Copenhagen Blue and Grey. Leaves and stem arrangements Copenhagen Blue mixed with dark Blue Violet and Albert Yellow. Orchids Rose, Violet, White and Albert Yellow.



VASE—H. L. BRIDWELL

**C**ARRY out all of the black in Roman Gold and fire. Burnish the gold, it should be a smooth surface, two applications of gold may be necessary. Then flow Light Green

Lustre rather heavy over the entire surface including gold and background and give it a rose fire.



SATSUMA VASE IN ENAMELS

*Ethel Naubert Hamilton*

**F**IRST Fire—Outline design in Black. The bands, rim and lining of the neck of the vase are Green Gold. Second Fire—Entire design is colored in Soft Enamels. All leaves are Olive Green shaded with Brown Green. Flower at left is Ivory shaded with Brown Green; middle flower is Orange shaded with Yellow Brown; flower at the right is Yellow Brown shaded with Hair Brown. Borders around the flowers and centers are same as the flowers are shaded with. Small flowers are light shades of Rose, Lavender, and Baby Blue. Oval figures are light Yellow Brown. Put on second coat of Green Gold. A third fire may be necessary to strengthen the colors.

#### NEW BOOKS WORTH READING

*Anita Gray Chandler*

"The Russian Arts" by Rosa Newmarch. (E. P. Dutton and Co., New York.) Price \$2.00.

Those to whom Russian art is untried ground have a pleasant surprise in store for them in Miss Newmarch's latest book. To the average person's mind *Russian Art* means Bakst and the startling whirl of color suggested by the Imperial ballet. But Miss Newmarch goes back to beginnings and pursues a course through its various developments to the present stage. There are some thirty-odd illustrations of unusual



merit. The reader is struck with the forceful, clear-cut character of most of the paintings. The choice of subjects is indicative of the Russian mind. The cover is worthy of note itself—silhouetted black mosques and minarets against an orange sky. A thoroughly pleasing book.

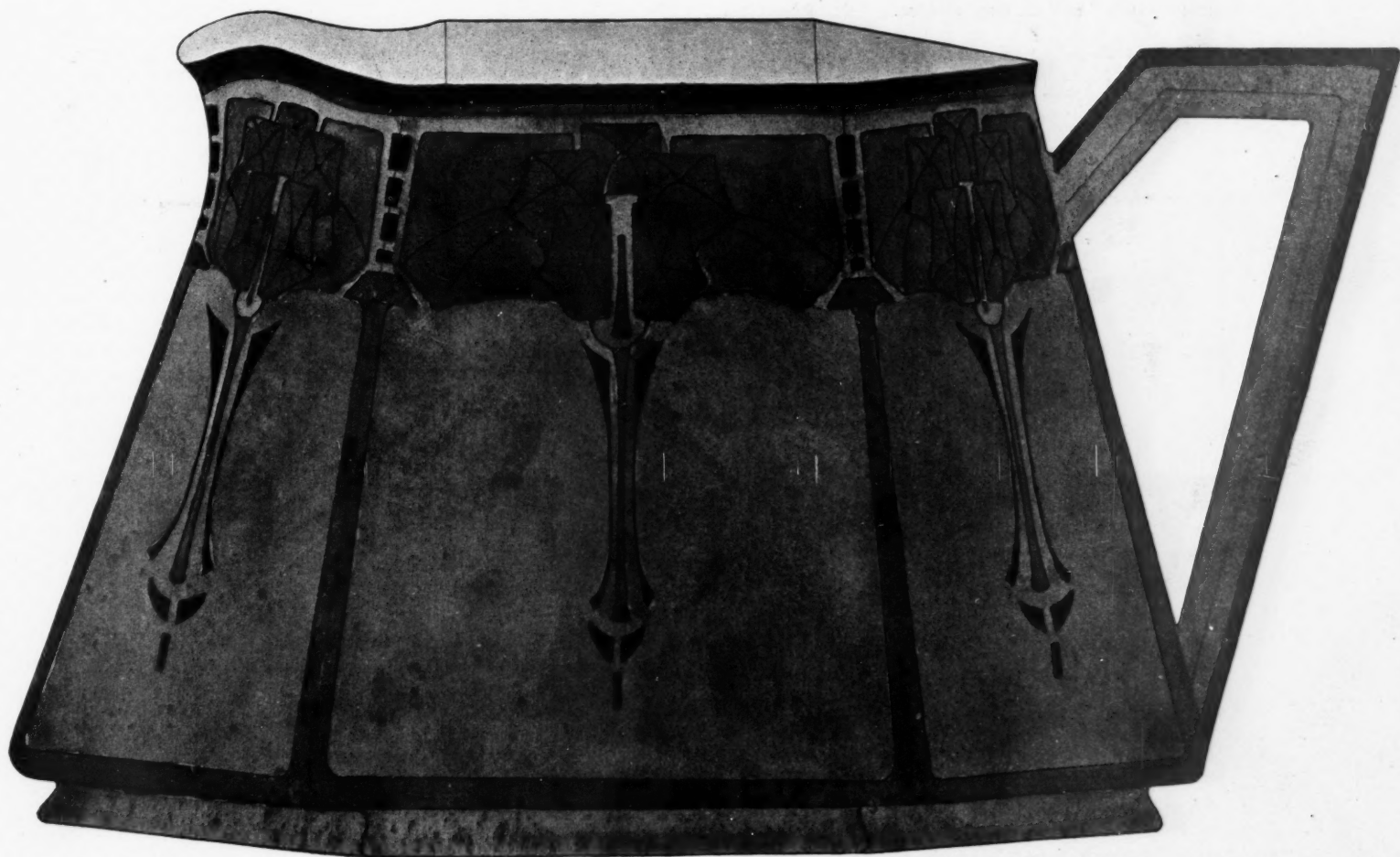
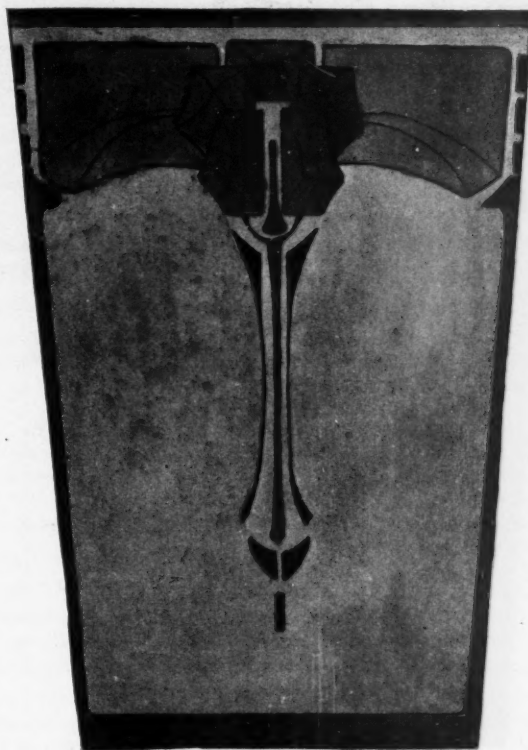
"Essays on Art," by Max Weber. (Laurence J. Gomme.) Price \$1.25.

A serious little book dealing with such subjects as *Preparing to See*, *Art Consciousness*, *Purity in Art*, and other fundamentals. A thought stimulant.

#### LEMONADE SET

*Hattie Schumann*

THE outline and black tones in design are Black. Second fire.—Oil the vertical figure between the two lower blossoms and dust with 4 Pearl Grey and 1 Blood Red. Oil leaves and dust with 2 parts Florentine Green and 1 Water Lily Green. Oil the remainder of design and the grey bands and dust with Deep Ivory. The space around the red figure is dusted with Glaze for Blue and the entire remaining surface of china is dusted with 5 parts Ivory Glaze, 1 Deep Ivory and a little Albert Yellow.



LEMONADE SET—HATTIE SCHUMANN

## ANSWERS TO CORRESPONDENTS

S. M. H.—Will you kindly tell me what is used to prevent fired in silver from tarnishing? I have an anti-tarnish liquid but it doesn't dry when applied. Is there a silver that does not tarnish?

2. I have difficulty in using Fry's Special Tinting Oil for grounding and dusting, while some workers like it better than the grounding oil; when I apply the dry powder to the padded surface, it doesn't take it evenly. Is it applied just the same as the grounding oil?

1. We do not know of anything to prevent the tarnish. Yes, all good silver tarnishes but is easily cleaned with a silver polish. Perhaps your anti-tarnish requires to be fired.

2. Yes, the Special Oil is applied the same, you should have no trouble in using it as it is used very successfully, perhaps you do not apply it evenly. Try letting it stand ten or fifteen minutes before applying the color, when the oil is very fresh this helps it to take the color better.

Mrs. C. H. T.—I have a salad bowl painted like enclosed cut. The colors are too vivid. I wish to know if there are colors I can dust on to soften the whole design except gold parts. Would Ivory Glaze change the color of the rose and blue to make it look ugly?

2. I have tried to get White Glaze but instead they sent me White Enamel. Is it used the same way, to dust on oil?

3. Can you tell me where I can buy White Glaze?

4. I have a copper bowl that is covered with little bits of spots. Has had two coats of Copper Lustre. Will another coat of copper cover it or would you advise green lustre or some thing else? It has an enamel border which has been fired twice. Austrian china. Can I cover enamel border and all with Green Lustre?

1. It will probably be better to paint a color over the parts as dusting might make it too heavy, you will have to try the different colors to see what colors will grey them. Violet over some shades of blue will soften it or possibly a grey or green. There is nothing to change a stronger pink into a delicate shade—you might try dusting Ivory Glaze over the colors and giving it a hard fire, sometimes that will weaken a color.

2. White enamel is mixed with an enamel medium. It cannot be dusted on.

3. Ivory Glaze is a white glaze, we do not know of anything under that particular name.

4. If the spots are not too large another application may cover the spots though it does not always do so. They would be just as likely to show through

the green lustre. The green lustre might spot the color of your enamels if they are light colors.

J. A. D.—What would be considered a just price for redecorating with Hasburg's Gold, a dinner set of one hundred pieces. The gold is much worn off thus requiring two applications of gold and two firings to most of the pieces to make possible the best wearing qualities?

The best way to arrive at such a conclusion is to estimate the amount of gold required and the cost of same, also the cost of the firing, then estimate as nearly as possible the amount of time it will take to do the work, value your time at a price by the hour or day that you think you should make and add all together.

N. H.—I have a large vase decorated with conventional peacocks. The background is on matt blue, dry dusted on. I find that when handling the same if my fingers are the least moist it invariably leaves a mark on this dull background. Can you suggest anything that I can apply and still have the dull appearance remain?

There is nothing that you can use that will not give a glazed appearance. You could paint a color over it but it would glaze it through; probably it would not be as highly glazed as the regular glazed colors.

J. H. T.—In the Beginners Corner on page 62 you say to clean gold brushes in alcohol and the gold can be refired. Does it mean Wood or Grain Alcohol?

Wood alcohol is used.

E. L. S.—Please let me know whether Comb and Brush Tray, Wild Rose by M. C. McCormick in February number, 1916, should be outlined and in what color?

Would it look well to make the entire background in grey or the center grey and the outer band in cream and pink?

This design adapts itself better to an outline. Use Dark Grey and a little black.

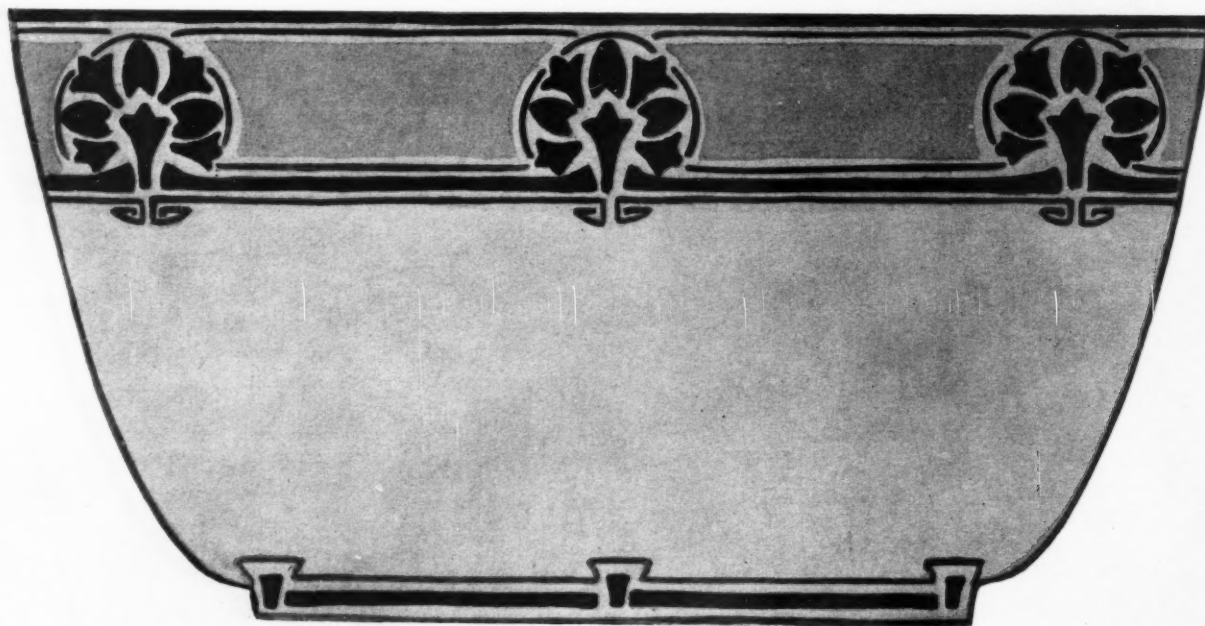
It would be better to have the outer band a different color than the center. The colors you suggest are alright.

M. H. S.—How is the matt effect produced, No. 833 by Mr. E. Challinor at Burley Exhibit, reproduced in January, 1916 No. of Ceramic Studio?

2. I have a pile of glass slabs with a little gold on each. Is there any way of getting it off for use?

1. Matt colors were probably used.

2. If you mean to use it as it is, the gold can be taken off by putting a few drops of lavender oil on the slab and work it into the gold with a palette knife until soft. Or, if you wanted to refire it, wash the gold into a receptacle with a brush and wood alcohol.



CONVENTIONAL BOWL, BACHELOR BUTTON MOTIF—ALBERT W. HECKMAN

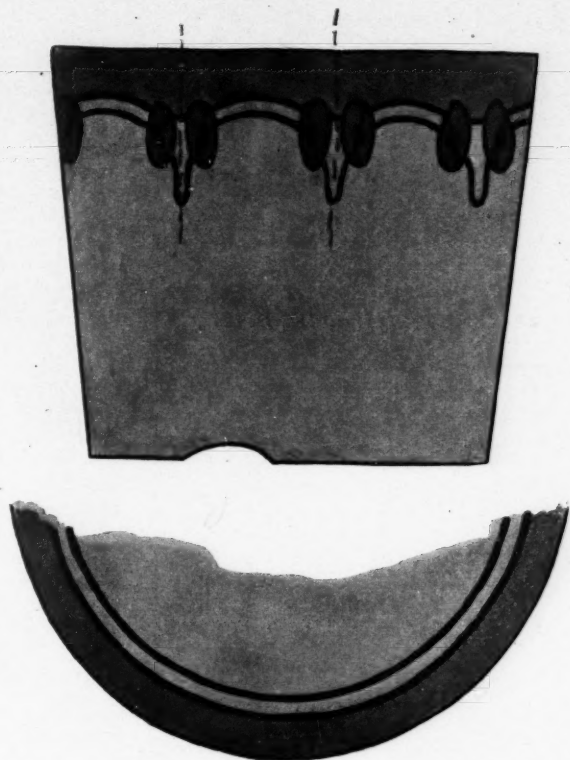
ALL pointed petals and broad bands in Dark Blue. Other petals and bands in Water Green No. 2. Panels in Grey Blue and background Glaze for Blue.

Treatment No. 2. Paint in all bands in Green Gold. Dust flowers with Cameo and panels with Dove Grey. Background in Glaze for Green.



## BEGINNERS' CORNER

JESSIE M. BARD, Editor, Dickinson Seminary, Williamsport, Pa.



SEDJI FLOWER POT AND SAUCER

*Marguerite Cameron*

**F**IRST fire—Paint heavy outlines Black. Second fire—Paint top of pot and edge of saucer with Olive and Dark Green half and half, flowers Bright Silver.

This design may be used for a cup and saucer or any round surface. One of the first lessons in china decoration should be neatness, for you cannot get beautiful, happy results when working in an untidy careless manner, so clean the china well, then divide it in as many sections as the design requires. A plate divider can be used and is a great time saver but if you have none, a straight strip of paper may be used instead, the narrow paper that comes on a bolt of ribbon is good to use for this. Use India ink for marking and not a china marking pencil as the pencil makes a broad mark usually and the width of a line might throw you out in your divisions. A No. 0 short haired outlining brush is good for all ink outlining. Mark a space on your paper the width between the two dotted lines on the study and then place a fine ink mark at the top of the cup and from this measure off the spaces all around the cup the width of the markings on your paper. If it does not come out even either make each section a little larger or smaller whichever is easiest to adjust in the design. One of Hasburg's new Ceramic Gauges is very useful in getting the design on even. Set it to the width from the top of the cup to the nearest band and draw a line all around the cup and then go over it in a fine ink line. Learn to make very neat narrow grey lines. Take a piece of transparent tracing paper, lay it over the design and make a careful tracing of a complete section of the design; this can be done with a fine pen and ink, put the dotted lines on also. Plastiline is a modeling wax and is used to hold the design in place on the china while transferring it; this can be bought from any art dealer. Place two little pieces of it on the china so that it will come on each edge of the paper and lay

your tracing on the china so that the dotted lines will be over the division marks on the china and also be sure that the upper band is over the horizontal line on the cup, this will prevent the design from being placed higher in one section than in another. Tear off a small piece of grey graphite paper (do not use a heavy black carbon as it will interfere with your work) slip it under the design carbon side down and then with a sharp 7 H pencil go over the lines on the design. After you have two or three sections traced in, go over the design on the china with the India ink. Keep the design before you and watch all spaces making the necessary corrections as you ink; the hand is usually a little unsteady with a pencil and the carbon tracing will not always be correct so that it will be necessary to make corrections. Do not depend on making these corrections with the gold or color but make them all in this ink drawing. After the design is carefully inked all around the cup, clear off all wax marks and any other soil that may be on the china. Take a box of Green Gold and with a clean palette knife remove a little of it on to a clean glass and rub it up with enough Garden Lavender Oil to make it the consistency of thick cream. It is best to just put out enough gold to use at the time to keep it clean and it also is easier to rub a small quantity through thoroughly than a large amount and insures better work. A good device for dropping the right amount of lavender on the gold is to take either a large brush handle or a deer-foot orange stick, cut it the length of the bottle, sharpen the end to a point and stick it in the cork of the bottle and in this manner the lavender can be dropped out instead of pouring. Apply the gold with a No. 2 Winsor & Newton Red Sable pointed water color brush. This brush should not be used for anything except gold and should be kept perfectly clean. Apply the gold rather thin as Green Gold does not burnish well if applied too heavy. All of the black in the design is to be in Gold. When the gold is all on, clean all division lines from the china and it is ready to fire. Put a drop of lavender on the glass and rub the brush in this and work out all the gold you can and then clean the brush in wood alcohol that has been placed for this purpose in a corked bottle. This gold can be saved.

Second Fire—Burnish the gold with a glass brush rubbing it back and forth with a regular motion until the gold looks bright. Tint the grey edge of the cup and saucer with a thin wash of half Apple Green and half Yellow Green and paint the grey tones in the flowers with Albert Yellow and a little Yellow Brown, being careful to keep the paint off the gold. A No. 4 pointed camel's hair brush should be used for the flowers, and a No. 5 or 6 square shader for the tint. Go over all gold again the same as in first fire.

*Caution*—Be sure to have all ink work in very grey and very narrow lines. Practice on a piece of china until you succeed. The secret is to get just the right amount of ink in the brush; keep the brush in a good point and bear down very lightly while working as the harder you bear down the wider the lines will become. Be sure that there are no finger or paint marks left on the china or under it before it goes to the fire and above all things "Be Neat."

\* \* \*

### A SUGGESTION

*Mrs. H. A. Lillibridge*

**I**N teaching and firing for others I notice that the greatest fault is in their *tinted* backgrounds, and upon inquiry find it is mostly due to negligence as to "pats." Too much care cannot be paid to this seemingly insignificant detail. The pat should be made of fluffy cotton (I use the best medicated cotton) not "*wadded*" but placed in a nice layer with the edges

turned under, covered with a firm but not stiff piece of *jap* silk, bound with a tiny rubber band and pulled out until it is "fluffy." In *patting*, use a "deft" motion instead of "pounding" the china. Then in washing the silk for pats take a good warm soap suds to which a tiny bit of kerosene has been added, immerse the silk and let it come to a good boil, rinse in another good suds, then in clear water and roll in a large towel, wringing in the towel. Then, while wet, iron with a very hot iron on *both sides*, leaving them without a wrinkle or crease. I have a tiny line in the studio to hang my pat silks on where they are handy and always without a crease. Pats cared for in this way insure a perfect tinted background on your set of dishes.

Another good suggestion is after washing the silk to paste it on the window or a mirror to dry, this does not make it as stiff as when pressed with a hot iron.



SALT SHAKER—LEAH H. RODMAN



SATSUMA BOX—DANTE C. BABBITT

**T**RACE on design and outline with a mixture composed of 1-3 each Ivory Black, Deep Blue and Brunswick Black and fire. For the enamels use Warren's Reamwhite Enamel No. 2, mixed with Warren's enamel medium and perfectly clean turpentine. Use only enough medium to barely hold the powder together, too much will keep the mass soft too long and not allow any chance to model the flower and buds. By care this can be done in one fire. After having enamel so it will stay put, take a clean palette knife, small size, and place the enamel on portions of flower which would be nearest one were it a real blossom. A square shader moistened with turpentine can then be used to gently float some of the enamel to the edge of the flower. Keep the center flat, a mere wash in fact. A stemmer is good to use in applying

the enamel to the bud, applying heavily in a swirl like stroke to obtain the tinted effect in a morning glory bud. For the leaves and stems use Warren's Green Enamel No. 2 (for soft glaze) applied flatly. The dotted background is gold and a band of the same dotted effect is sufficient decoration for lower portion of box. Keep this band half on the lid, half on lower part of box. This reamwhite enamel is a very deep cream before firing but comes out with only a faint tinge of warm effect. Allow a full week for the enamel to dry before firing. After firing shade the flower and bud using pale green for the heart of flower also base, a suggestion of soft grey on some of the flower and a rosy pink for the markings, also the bud. Do not overdo the matter of shading and keep the leaves perfectly flat.



